Mr. Sothern's Play Not an Actor's Play After All-False Sentiment in "The Younger Mrs. Parling"-Robert Hilliard the Whole Show in "That Man and I"-The Grand Manner of Ads Rehan and Modern Ways.

The average normal naughty man, when Sunday arrives with its placid gluttony, lethargic gestures and faint stain of the spiritual, usually yields mental assent to the affirmations of his pastor, editor, or spouse, that he has been for the period of six days a miserable sinner, though a busy a dull negative fellow, and chews the cud of leisure remorse in oxlike fashion. He may not be an elevating spectacle, but it is the intention that counts, after all. In the atrocious and depressing existence of a critic-i. e., a professional spy-Sunday brings with it few alleviations. We sin during the week by bearing false witness against our neighbor, the actor-at least, they say we do, and in America it is only the accusation that secures headlines; conviction or acquittal is printed in microscopic type—and at the week end we repent. This sounds like the prelude to a confession.

Monday night or Tuesday night I sally forth-sally! how historical plays corrupt one-to report fresh dramatio offerings. It may not be quite as dignified an art as bullbaiting; mais que voulez-vous? We are not in Spain; and there are no longer bulls in America, not even of the Irish variety. So we spear plays on our critical tridents, and very often enjoy poor sport. Comes Friday, which is our Sunday. Lol a new set of ideas and sensations are shoved through the grooves of the brain like Parsifal scenery. It is not that the plays reviewed become less offensive or less excellent; they seem enveloped in what Nietzeche an heautifully calls "the pathos of distance;" their various turpitudes have acquired atmosphere, their characters move as if in the haze which a Carrière or a Renoir project upon their canvas; and the bitterness of the première has passed. In fine, I am the normal sinner who lives a tranquil complice with his peccadilloes [sweet minimizing word!] during the week, and of Sundays I beat my breast, oh! so gently, saying, Peccavi! Then Monday comes again with its dramatic acclivities to be scaledonly to find at the top the other side, and that way leads downward. To speak no longer parabolically, I wish to state that I change my mind between Monday and Sunday several times in my endeavor to find a soothing plaster for heads that I have broken. Let us begin with plaster No. I. An actor's play! What a tempting text

to linger over. Entire libraries in many countries might be ransacked before the subject were exhausted. An actor's play. But I prefer modern instances to wise saws if I ever should be entangled in a discussion of this resounding theme. So I'll let it dangle before my dazzled eyes like-you may say, like the bale of hay and the long-eared quadruped. No matter. I resolutely refuse to delve with spade and pick into this particular historical trench. Sufficient into the nday is the scandal thereof. Under the baleful glance of the dogstar, when all nature lies panting and prone. I may take up the many skeins of this abstruse topicfor then the players will not be in town. And a whole skin is not to be highly despised in these piping times of war.

An actor's play. You know how I admire Virginia Harned-don't dodge; no verbal brickbats will follow this ominous preface! You know that I wrote pleasant things of Mr. Sothern's Hamlet, Ask Daniel Frohman. So was I bound by any lex non scripta to admire "The Light That Lies in Woman's Eyes"? For one thing I refused to indulge in base punning on the preposterous title. That was in itself an ecknowledgment of critical affection for the talented actor-author and his comely wife. I said, and still say, that the play should be sung, not spoken-the title is usually sung when it occurs in the body of the piece. also remarked, not in flippant vein, that It would make a capital book for operatta

An actor's play. Let us see. It was so called by the lobby brigade because it displays, naked and unashamed, many little tricky ficelles. Yet it is more literary than theatrical; and I say this in the very teeth of the scorn-scorn hath its teeth-which Mr. Sothern displays for literature, literary persons, poetry, poets and poetic critics. The author is hoist by his own petard-if you will pardon the lack lustre image. He wished to write a comedy bristling with good things, repartee, stinging satire effective situations, subtle pathos and witty comedy, the whole enclosed in an elastic. viable form that would stretch without cracking, expand in any direction to any given pressure; in a word, critic-proof, and warranted to wear the season out. Now what did he really produce?" One

of the most palpably "literary" affairsnot literature, mind you; one so peppered with quotations from Shakespeare that a times you could not see Sothern; one full of the thin treacly sentiment and false pathos over which "special matinée" folk would weep ineffectual tears; one that suggested the amateur "literary" man in its plastered rhetoric, the amateur poet in its "fine writing," the amateur playwright in its feeble skeleton and plentiful lack of hams. The good taste displayed was en a par with the humor. Mr. Sothern has not been treated with scant respect by his critics; indeed his every attempt is viewed with interest, reviewed with care. What is Hecuba to him? Really not less than he to Hecuba.

I can fancy "The Light That Lies in Woman's Eyes" being played just a bit off the serious key, and in the transposition emerging as an enjoyable piece. Add to the mixture music and much mocker, and a success could be scored. I feel that Mr. Sothern will revolt at this heartless advice. As it stands, or rather wabbles, it is neither fish, flesh nor well read farce. An actor's play? Yes, it was written by a very charming actor; but it is not an actor's play. It savors of the sort of "machine" a "literary critic would fetch, with pearls of dew on his forehead, to the office of a manager.

in reality the first scene intrigued me vastly. Without an actor on the stage Unitt's pretty, quaint replica of Anne Hath away's cottage would have been interesting. The fooling which filled in the act simply spoiled an effect. I was fresh from the reading of a Henry James story, a wonderful story, which eludes like grasped smoke an attempt to retell it. Called "The Birthplace"-it is in his new volume of short stories, "The Better Sort"-and relates, no. it evokes a picture of the Shakespeare home, and of the soul of a man-with a Henry James soul, be it undersood-who was its guardian. The growth of a consuming scepticism ending in disillusioned irony i something not to be put down on paper, unless you wield the cryptic pen of Mr.

Yes, literature; but dramatic as few plays dare to be. The light that lies in Mr. James's revelations is than Mr. Sothern's.

"Poor Miss Finch," by Wilkie Collins, is a melodramatic, entertaining story. Mr. Sothern quotes it bravely, for he utilized in a way the chief idea of Collins. But with what a difference. Capt. Marshall brings on a blind parson in a play of his, and as impersonated by Charles Richman he was anything but morbid—on his sick bed Mr. Richman would suggest health and rare roast beef. The girl who is blind in the Sothern comedy is a shallow pretext, and an uncomfortable one. Morbid is the idea of causing her to believe in another than her lover's voice. And what a doubtful blank it leaves for the imagination to fill in! The pseudo lover admits that he before the return of the real chap. Now this is not a nice thing for a nice man to admit. A joke is a joke, but this suggests the slaughtering of robins out of sheer wantonness. You see, I am doing penados for a bushel of critical sins in this reluctant disgorgement of an opinion long since swallowed. Take heart, Mr. Sotherncherries may be ripe soon in your dramatic orchard! And when they are we shall gladly assemble and praise their size, shape, flavor-that is if you promise to introduce no merry, merry, old English part-songs by the way of celebration! Oh, this sweet lyric costssy, this "Come Away Death," hanted off the key, in rhythms that prance and curve in hired larvaxes.

first heard in Paris at the Gymnase, Jan. 6, 1902. Auguste Mounier, in criticising it, saw that it rooted in Dumas's "Le Demi Monde," Augier's "Le Mariage d'Olympe"he flattered it by such a comparison-and he also said that the new work had affinities with "Yvette," by Maupassant. The latter correspondence I noted in my review, while the ending naturally suggested "Doll's House"-with a difference. Bernstein is also the author of "Joujou." "Le Detour' was later heard in the Lessing Theatre, Berlin, under the name of "Jack." Last Tuesday at the Garrick in this city Annie Russell appeared in an English version called "The Younger Mrs. Parling;" an ineffective title, for the elder Mrs. Parling is a mere shadow in C. Haddon Chambers's turgid adaptation. The chiefest fault of the play is its dulness; much might be forgiven if it were amusing. But it is not. Jacqueline in the original is a white souled vestal moving undismayed in the mire of her mother's disordered household. She loathes her surroundings as much as she loves her mother. False note number one. Give me Bernard Shaw's Vivie Warren. and her frank repudiation of a worthless parent, rather than this puling sentiment of a sweet, stainless girl over a coarse beast of a mother. And have you noticed that when dramatists and novelists do write the truth, do show the disgust that is sure to develop in a decent girl amid such people, the play or book is critically cried down as cynical and indecent? Yes, unfortunately the truth is sometimes indecent, but never so vulgar, so vicious, as false sentiment. Bernstein indulges in false sentiment from curtain to curtain. However, your average theatre goer, a

very spendthrift in idle emotion, wallows in the spectacle of the pure girl and the impure mother (I am employing these expressions in their conventional, dramatio meanings), embracing with tears, for it titillates the sense of the morbid, just as do particularly vile books in beautiful bindings or villainous perfumes in ex-quisitely chased flacons. Still, let us admit the Yvettes, admit all the girls born in horrible places. Let us refuse to see the real thing with M. Donnay in his clever, amusi study of the half-world in his "Amants." Even then Jacqueline fails to hang together as a consistent, living creature. I don't expect a logically constructed machine. for a human being is portrayed; but I do expect an organism, something I can follow with a degree of pleasure in its evolution. involution and final devolution. Granting that mysterious quantity so often misnamed "feminine caprice"-as if men were not ten times as changeable and illogical as women!—granting "nerves" as an important, though not determining, factor, I still fail to visualize Jacqueline as a real girl. She is not obtuse, nor does her ignorance blind her as does Yvette's in Maupassant's touching tale. George Moore, in "Agnes Lahens"—to be found in a volume called "Celibates"- with a few masterly strokes and a reticence unusual in his work, outlines the soul of a convent reared girl, who at the end of her studies is brought back to her home and such a home! There, in a semi-fashionable circle. she dimly divines hurtful evil. She lover her painted mother deeply. For her at first the mater can do no wrong. The men about her wound her virginal soul with their fumbling glances. A demented father, from neglect and sorrow, proves of little protection. Without any the girl makes her choice. She realizes that it is either God or the gutter for herto her chaste, stern young imagination the halfway houses on the road to hell are less preferable than the gulf itself, and she goes to God, to the convent, which was her true home. Anything more simple and vet powerfully dramatic I do not know. Is it not the soul in which the true drama is enacted?

Back to the footlights, recalcitrant! Back to the calcium lighted idealisms, to the lath, plaster and canvas virtues and vices, never seen on sea or land without the doors of the playhouse! I wrote, and I sadly regret the levity, that Jacqueline Parling left the household of her husband because she disliked the paper on its walls. I withdraw the phrase. It sounds cynical. It should have been because she had grown to hate the growing paunch of her husband, and John Mason's Petite Marie gains apace. Jacqueline is an anæmic, a neurotic young woman. Pale virtue,- "peevish virtue" as Thomas Otway calls it-is her trump card. She plays it at home, she plays it at Southsea, the home of her husband; and, though she leaves him for the other man, she plays it, I am sure, in her new life. She marries to get away from her mother's crowd, she runs away from her husband because he forbids her mother his house. As Mr. James says, there you are! And there we are with a flat ending to the play, an ending delayed to such dull lengths that we become desperate, wish that immoral things would happen, such as sudden elopement, or violent death. Again I am regretting my critical sins, while wish, perversely enough, that I had said still more bitter things of the odious little prig Jacqueline. Plaster No. II.

Now contrast Vivie Warren's behavior after she discovers not only that her mother is worthless but that she is a "bad un" through and through, and would marry her to an old lover. She rebels, without a blaring brass band intoning the resignation motive, and goes away to earn her own living; being a real twentieth century girl. she is not ashamed to work or to love her profession. In Donnay's "L'Autre Danger" James. Literature, again, I hear Mr. the girl does as she is told, marries her dienne is the fine fleur of her species. Her wise economy of nature can accept the most severe surroundings.

She is Gallic. Vivis is English. There is a world of ozone in the difference between the two women, Shaw's bracing ozone, without a particle of British cant or cheap boozy sentiment over "maternal instincts or the rest of the fiddle-faddle phraseolog; indulged in by sneaking sensualists, and them that love to be immersed in theatrical molasses. If I mistake not, Strundberg treated the subject with appalling cando and dramatic power in a one act play.

If M. Bernstein intended to present as exposition of heredity and its very uncertain workings-Weismann makes fun of this scientific postulate—even then his Jacqueline is not a fruitful study. She is too much "arranged," not sufficiently inevitable. Souse a maiden soul in nasty tar, then dump it into slimy soft soap, and watch for results. That is his proceeding Theatrical convention is not a reason for this unfair, distorted psychology. Where does free-will come in? What chance has a girl in such a dilemma? Another thing. Despite Jacqueline's disinterested behavior, we could not help noticing that money played a part in the election and also in the subsequent rejection of her stodgy husband. And in traversing the moral territory between home, mother, mother and home, "the detour," the girl bores us hugely, bores us so that, contrary to the canons of decent custom, we feel like rising en masse and crying aloud. Those whom mortal pelf base self-interest, hath brought together let no man keep from going asunder. Marriage such as this, a mere bargaining, is no longer mar-"Le Detour" by Henry Bernstein was riage, and notwithstanding the fun that is poked at the New Morality, the tendency of a sane, growing society is toward the spirit, not the letter, of the law-really toward the Old Morality, with all its impli cations of Biblical severity. Read in this way the much debated "shawl speech" "Candida" becomes illuminative handwriting on the wall for the wise who make haste slowly.

The degenerate young miss quart-devierge M. Monnier names her, going Marcel Prevost one better in the cataloguing of the minor immoralities-who become Jacqueline's sister-in-law, is an arran little baggage, with two lovers instead of one, in the original French play. I suppose she was "invented" as a foil to her brother's wife, which seems like a reckless waste of material.

Technically the anti-climax in the las act is the main weakness; I don't include the tedious dialogue, as Mr. Chambers may as well be saddled with that sin, and also with the clumsy transposition of nationalities. The Parlings are a nuisance: so is the Carstairs gang. Worst of all is Cyril Martyn, a wretched little cad, cut out of the whole cloth. That stupid, vulgar people may be made, if not sympathetic, at least credible and human, we saw in that amazingly fine comedy of Pinero's, "The Benefit of the Doubt." However. I should like to except Mrs. Carstairs from the general rout of characters, sentimentally observed and badly realized. She is real. She has a big heart of brass. effrontery that is glaringly human, all too human! She would count with conspicuous complacency the tickets at the box office of a ball in the infernal regions-"hell with modern improvements." as that gentle sentimentalist Frances Hodgson Burnett observes in her latest play at the Savoy. And I hope my praise of Jeffreys Lewis will be accepted in its true spirit, when I tell her that of the long list of characters I have had the pleasure of seeing her enact, in none has she played a damnably vulgar woman with such consummate artistic refinement. And in spots by "The Younger Mrs. Parling" and pleased by Annie Russell and her company

Robert Hilliard is the "whole show" in "That Man and I"-wretchedly inappropriate name for a play-a dramatization of Mrs. Burnett's "In Connection with the De Willoughby Claim," a novel which, "famous"though it may be, I have never read. Mr. Hilliard last season was a romantic Jem Bludsoe at the Fourteenth Street Theatre. Here again he is romanticyou can't drive the romantic virus out of a Brooklyn boy's heart-and he not only looks handsome enough to throw into the shade all the Favershams, Drews and Hacketts, but he also acts his part extremely well. The play is a wonder This line just suits it and should floure with success in a press agent quotation. Maude Fealy is angelically pretty. She still expresses deep emotion by means of nasal inflections. She should have her voice posed. It would be less monot onous; besides, it is a vibrant organ and susceptible of much cultivation. And she should cease "acting" on the stage.

Mr. Sargent won't allow his pupils to "act" at his matinées; why, then, should Miss Fealy, an accredited leading lady, indulge in the reprehensible practice? Let her pattern after graceful Marion Abbott, who plays her part without a creak of the necessary mechanism. June Pelton almost thawed my icy dislike to children on the boards. He-she was delightful. His-her mother in the play, Sadie Stringham, as a North Carolina snuff-chewing woman, takes your breath away, she is so real What with bridal flowers on moonlit graves in dusky, romantic dells, not to mention a young lady who is imprudent, I came to the conclusion, not a novel one, that Mrs. Burnett is an incorrigible optimist. If she but knew how profoundly false her play is to life, to art, she might be shocked But there, there, as Dick Latimer says, why jostle the bleak and shining ribs of that old fossil fetich we have named the Ideal? Pierre exclaims in "Venice Preserved" (I have been re-reading the play): "How! a woman asks questions out of bed?" Let me not make the same blunder as I adjust plaster No. 3.

There is nothing new to say of Ada Rehan's Lady Teasle. It is still adorably artificial, artlessly artificial, if I may express myself. She executes passages of old comedy in the right key, with bravura in the grand manner. There are few surviving on the stage who are to the grand manner born as is Miss Rehan. Ellen Terry is more intimate, more human, more contemporary. But the Rehan i still the goddess in the cloud. What pert criticism calls her "mannerisms" would be crushing excellences in another actress. We have grown more colloquial in our comedy. We like our players to say jesting things across the footlights with their eyes and arms. To step over the frame of the picture is to step into our easily ble affections. It may be pleasing. but is it art? Between her audience and herself Miss Rehan spins fibres of sympathy, and always is there the slight illusive veil of a reticent personality expressed by a reticent wit. This actress was once praised for being the most human in her appeal Since those days the "human" standard has often degenerated into a 'personal play for the gallery. In diction, in vocal variety, in bearing, in gesture, this come-

playgoers she is a compensation to sensipilities outraged by much brazen spec to students she will create a definite horizon for their hopes and ambitions. She is less sparkling and arch than formerly; she is more majestic. Jupiter! imagine a woman in these familiar back-slapping days who has retained even the gait of the grand manner! Artificial, antique, I have heard in quarters where "nearer methods are in vogue. Granted; but it the artifice of a glorious and rapidly vanish ing tradition. Let us respect it if we are so deficient in taste as not to admire. Ada Rehan, with all the polished surfaces to her art, remains for me the goddess in the cloud. When I wish to be thrilled I recall Bernhardt; deeply stirred, Duse; amused Réjane. Rehan's art is too remote t make a brutal impact upon the nerves It has fined down so that it is oftener overheard than apprehended sensibly.

Otis Skinner, whose personality and methods are robust rather than elegant, gave us a Charles Surface that was a tou de force. It was all happy legerdemain and I extolled his technical prowess, ever if I did not see the man Sheridan imaged in the play. And there were Edwin Varrey George Clarke, Walter Hale, Joseph Weaver, Russell Cranford, Gordon Johnstone, Kate Fletcher, Katharine Everts and Mabel Howard-last though not least. It was a joy to hear "The School for Scandal" after such a hard, unproductive winter, and I don't mind whispering in your earfor this is my day of penance—that I hope I shan't see the play for at least ten years. It reminds me of a marvellously frosted cake, the interior of which is composed of gall, vinegar and caviar. Plaster No. and last. JAMES HUNEKER.

NOTES OF MUSIC EVENTS.

The programme for the week at the opera is as follows: Monday evening and Saturday afternoon, "Carmen," with Mme. Calvé as the cigarette maker, Marguerite Lemon as Micaela, Mr. Dippos as Don Jose and Mr. Scotti as Escamillo. Wednes day, "Tristan and Isolde," Mmes. Ternina and Homer; Messrs. Kraus, Van Rooy and Kloepfer. Thursday, "Parsifal," with Miss Weed as Kundry. Friday, "L'Ellsir d'Amore," Mme. Sembrich, Mr. Caruso, Mr. Scottl and Mr. Rossi. This will be Mr. Caruso's last appearance this season. Satur day night, "Fidello," Mmes. Ternina and Seygard: Messrs. Kraus, Goritz and Blass. Mr. Mottl will

At to-night's Metropolitan Opera House cone the soloists will be Miss Walker, Mme. Seygard, Miss Schaffer, Mr. Plançon and Mr. Goritz.

The next concert of the Knelsel Quartet will take place at Mendelssohn Hall on Tuesday evening. The programme will consist of Beethoven's quartet in B flat, opus 18, No. 6, César Franck's plano quintet in F minor, and Haydn's quartet in or, opus 74, No. 3. The planist will be Fe

take place at the Lyceum Theatre on Tuesday at 8:30. The programme will consist of the overtur scene and rondo from Isouard's "Le Billet d Coterie." Philidor's "Suite d'Ernelinde." an aris from Sarti's "Fra 1 Due Littganti," and Haydn's G major symphony, No. 13. Mme. Anna Arnaud

Mme. Schumann-Heink's song recital will take place at Carnegie Hall on Friday afternoon at 3 o'clock. She will sing Schumann's cycle, "Frau-enliebe und Leben," and songs by Schubert, Wagner, Franz, Strauss, Wolf and others. She will be assisted by Josephine Hartmann, planist, who assisted by Josephine Hartmann, planist, will play Chopin's F minor fantasie.

Reisenauer will give his first piano recital Mendelssohn Hall on Monday afternoon, Feb. 8. Included in his programme will be the Beethoven Sonate, Op. III., the Schumann Carneval, and Liszt's Hungarian Rhapsodie. The balance of this programme will be made up of selections by Bach, Svarlatti, Handel, Haydn, Mozart, and

Ten of Felix Weingartner's songs are to be sung, Metcalfe and Mr. David Bispham, at the concert to be given in Carnegie Hail on Monday afternoon, Feb. 15. This will practically introduce Weingartner as a song composer to the New York musical tions for this concert. Weingartner is also to ap pear as a planist; in conjunction with Jacques Thibaud, and Pablo Casals, he is to play the planoforte part in the Beethoven Trio in E flat. In ad-dition both Thibaud and Casals are to be heard in solos. Outside of his appearances with the onic Orchestra on Feb. 12 and 13, this will be Weingartner's only appearance in this

The fourth symphony concert for young people under the direction of Frank Damrosch, to be given next Saturday afternoon, Feb. 6, at Carnegle Hall will be devoted to music of the romantic period carrying out the historical plan of this year's series It will begin with Mendelssohn's picturesque "Fin-gal's Cave" overture, and end with Berlioz's overture to his opera "Benvenuto Cellini." The othe orchestral number will be the second me "In der Walpurgisnacht," from rum o clause, phony, "Frühlings-klänge," (sounds of spring), "Frühlin In der Walpurgisnacht," from Raff's eighth symcomposed in 1878, and seldom piayed here. Miss Adele Aus der Ohe will be the soloist and will play the Liszt "Hungarian Fantasy." for plane and orchestra, also three short plane numbers: the exquisite little "Fabel," from the "Fantasiestucke," of Schumann, the F minor Impromptu by Schubert and the E minor Waltz by Chopin. Mr. Damrosch will offer brief explanations of the music to be performed, studying it independently and also in rela-tion to works given at the earlier concerts of the

Six soloists are required for "The Apostles," by Elgar, which the Oratorio Society will give, for the first time in America, on Tuesday evening, Feb. 9, in aid of the work of the City History Club. One of the most dramatic episodes, the remorse of Judas, will be interpreted by David Bispham. The deeply emotional music of Mary Magdalene, full of atrong contrasts, will be sung by Miss Janet Spencer, contralto, who made her début at Christmas in the "Messiah." Miss Shanna Cumming, soprano, will sing the passages given to an angel and to the Virgin Mary, while the bass part of the Saviour will be sung by Frederick Wheeler. To St. John is given the only tenor solo part, while St. Peter is basso. The music allotted to these characters will be sung by Messrs. Johnson and Gwilym Miles. Like the "Dream of Gerontius." this new score of Elgar' calls for a complete modern orchestra, the list of "occasional" instruments bringing the necessary total up to eighty men, and including English horn, bass clarinet, double bassoon, smáll E flat gong, antique cymbals, glockens piel, keyboard glockenspiel, tambourine, triangle, harps, organ and an old Heb rew shofar, made from a ram's horn.

RATS IN COLD STORAGE ROOMS. Gradually They Become Inured to the Extreme Low Temperature.

From the Atlanta Constitution. When cold storage was first introduced into this country the chary storage rooms were absolutely free from rats and mice. The temperature was kept considerably below the freezing point, and in the cold surround ings rats and mice were unable to live

In time, however, the rich stores packed away there proved too tempting for thieving rodents, and they began to make inroads into the cold storage rooms, at first paying hurried call and as soon as they had taken a few nibbles rushing with a shiver out into warmer places.

Gradually, however, these visits were lengthened and became more frequent, not without considerable mortality among the rats, but in the end there grew int being what is known as the 'cold storage rat.' This animal has neither tail nor ears, both having been frozen for his ancestors, resulting in their total loss to the families of the first intrepid pirates of cold storage. These earless and tailless cold storage rate are perfectly at home in a temperature below the zero mark. They thrive on wintry atmospheres, and very probably if they were

driven out into the warmth of a heated room they would suffer a great deal and perhaps many would perish.

This, I think, is one of the most striking examples of how the animal kingdom in the wise economy of nature can adapt itself to

THE WEEK AT THE THEATRES.

ADA REHAN AND OTIS SKINNER IN "THE MERCHANT."

erstein's Victoria Becomes a Thes tre of Varieties-Andrew Mack in "An Irish Gentleman"—Vaudeville and Combination Houses-Brooklyn Bills.

Ada Rehan and Otis Skinner will begin the last week of their engagement at the Lyric Theatre to-morrow night with a pro-duction of "The Merchant of Venice." New Yorkers have already seen Miss Rehan's Portia and Mr. Skinner's Shylock, but never before have these two actors appeared in a New York theatre together in this play, and there is naturally much pleasant an ticipation of the event. "The Merchant of Venice" will be given on Monday, Tuesday, Wednesday and Thursday nights, and or Friday and Saturday nights and Saturday afternoon, owing to a change of plan "The Taming of the Shrew" will be repeated. Mr. Hammerstein will effect a radical

change in the policy and character of the Victoria Theatre to-morrow. It will be henceforth the "Victoria Theatre of Varieties." The name, of course, is the clue to the entertainment, which will consist of fifteen single acts or "varieties"-Mr. Hammerstein seems to keep rather shy of the word "vaudeville." There will be a change of programme every week, and the promise of the management is that nothing but the best in this line of acting will be engaged. Anything from grand opera to circus may be expected. There will be two performances daily, the highest price for an orchestra seat at night being a dollar and in the afternoon 50 cents. Smoking will be in order in certain parts of the house at night. Many boxes have been added, and the foyer back of the first balcony has been turned into a café.

This is Andrew Mack's last week at the Fourteenth Street Theatre, and it will be marked by a revival of Ramsay Morris's romantic drama, "An Irish Gentleman. Mr. Mack has written and will sing three new songs, "My Heart's Delight," "The Dove Song" and "An Irish Street Singer. George Evans is coming to the Fourteenth Street next week with a new musical comedy, "The Good Old Summertime."

Ralph Stuart will play "By Right of Sword" at the American Theatre for one week more. He and Jessaline Rodgers will give two special matines performances of "East Lynne," one on Tuesday and the other on Thursday, with Mr. Stuart as Archibald Cartyle and Miss Rodgers as Lady Isabelle.

"Mother Goose," the Drury Lane spectacle will begin its last month at the New Amsterdam Theatre to-morrow.

Robert Hilliard has been successful with "That Man and I" at the Savoy. Mrs. Burnett's play makes good dramatic use of the book on which it is based.

Robert Edeson and "Ranson's Folly share the good fortune of their predeces sors at the Hudson Theatre. The publi

Virginia Harned is appearing at the Cri terion Theatre in her husband's comedy "The Light That Lies in Woman's Eyes." "The Other Girl" is repeating at the Em

pire Theatre the success it achieved at the Criterion. It has come to make a long Annie Russell's season at the Garrick

She still has as her principal associates Mrs. Gilbert and John Mason. "The Girl From Kays" will reach the entury mark at the Herald Square on

Thursday night. It is bright and tuneful and has won its success on its merits. William Gillette is nearing the 100th performance of "The Admirable Crichton"

at the new Lyceum Theatre. "The Secret of Polichinelle," at the Madison Square Theatre, is in the front rank

of the season's comedies. Its four leading parts are admirably taken by W. H. Thompson. W. J. Ferguson, Grace Kimball and Last week it was even more crowded

than usual at the Belasco Theatre, where

Henrietta Crosman is appearing in "Sweet

James T. Powers has introduced a new catchy song in "The Medal and the Maid." at the Broadway Theatre. It is called "The Man Behind."

Arnold Daly will give the fiftieth performance of "Candida" at the Vaudeville Theatre next Saturday night.

"The Virginian" begins its second month at the Manhattan Theatre to-morrow.

This drama of the plains has a constantly increasing number of admirers. Virginia Earl has come back in triumph to Daly's. Her production of the comic opera "Sergeant Kitty" there has thronged the house every night.

Eleanor Robson and "Merely Mary Ann. at the Garden Theatre, are delightful. The fiftieth performance of this play will occur on Feb. 13.

"Raffles" will stay at the Princess till well into the spring. Its characters are well assigned—Bellew as the amateur crack-man, E. M. Holland as the detective

Beverley Sitgreaves as Mrs. Vidal and Clara Blandick as the heroine. There will be two large parties at Wallack's this week to see "The County Chairman"—the Mystic Shriners and their families on Monday night, and 200 Philadelphians on Wednesday.

Chauncey Olcott will remain at the New York Theatre in "Terence" until Feb. 20. His singing was never more enjoyable. "Babes in Toyland" goes on prosperously

at the Majestic. Its new song, "He Won't Be Happy Till He Gets it," is a great hit. "An English Daisy" is a Casino succes Christie MacDonald and Charles A. Bigelow

are its stars.

The project of the Century Company of Players, under Sydney Rosenfeld's direction who will move into the Savoy Theatre on Feb. 22, is exciting wide interest. The have in rehearsal "Much Ado About Noth ing," and an up-to-date comedy

"Checkers" has resumed its place as one of the popular shows of the season, this time at the Academy of Music. The house Amelia Bingham's engagement

"Olympe" at the Knickerbocker Theatre will end next Saturday night. Viola Allen come to the Knickerbocker on the following Monday with her production of Shakespeare's "Twelfth Night."

Marie Tempest returns from a trip that has included Washington and Baltimore to present "The Marriage of Kitty" at the Harlem Opera House this week.

"The Earl of Pawtucket" is here again and will be seen this week at the Grand Opera House, Lawrence D'Orsay & still which Denman Thompson and George for \$126.

the Ecri. The first anniversary of play will occur on Friday night.

The Donnelly stock company has been welcomed back at the Murray Hill Theatre It will appear in Arthur Pinero's comedy, "The Gay Lord Quex," this week.

Terry McGovern, the ex-champion eatherweight, will take his old part of the bootblack in Theodore Kremer's melo-drams, "The Bowery After Dark," at the New Star to-morrow. Mrs. McGovern also will be in the cast, as Nell, the Bowery waif.

The Metropolis Theatre announces "The Funny Mr. Dooly" as the attraction of the Lottie Blair Parker's pretty dramatio

love story, "Under Southern Skies," is billed at the West End. Plantation melodies are one of the pleasant features.

"The Worst Woman in London" is booked at the Third Avenue Theatre.

"Liselott" will finish a splendid run a the Irving Place Theatre to-morrow night. "Der Detektiv," a farce that has been one of the hits of the past year in Germany and Austria, will succeed it on Tuesday.

Miss France Hamilton's matinée per formance of Ibsen's "A Doll's House" at the Manhattan Theatre on Tuesday should be excellent if careful preparation counts for anything. Miss Hamilton's principal associates will be John D. Kellard, Alfred T. Brunning, Henry Weaver, Viola For-tescue and Adelaide Alexander.

Imro Fox, the magician, appears at the head of the programme in Proctor's Twentythird Street Theatre. He is humorous as well as mystifying. Mr. and Mrs. Perkins Fisher will do one of Ezra Kendall's sketches, "The Half-way House," showing the adventures of an actress in a country hotel. Nelson and Milledge will give thumorous little piece. Eleanor Falke numorous little piece. Eleanor Falke, recently a comic opera prima donna, will sing "Bedelia" and other popular airs. The Four Lukens will do a skilful gymnastic act. Belle Gordon will punch the bag, and the Indian princess Chinquilla and her company will offer a musical entertainment.

Augustin Daly's comedy "Love in Har ness" will be revived by the stock com-pany at Proctor's Fifth Avenue Theatre. The vaudeville bill will be unusually good.
George Primrose and the Foley Twins are in first place. Spencer Kelly, the barytone, and Lores Grimm, the impersonator, are among those who follow.

Fred Sidney and his wife, Vida Croly, will present Me. Sidney's admirable com-

will present Mr. Sidney's admirable com-edy "The Brixton Burglary" at Proctor's 125th Street Theatre. Hoey and Lee, the Hebrew parody actors, are the stars of the vaudeville.

Musical comedy is the order of the week
at Proctor's Fifty-eighth Street Theatre.

"The Show Girl" will be put on with a firstrate cast of singers, comedians, show girls

and chorus.

The Three Rio Brothers, gymnasts, and Nora Bayes, the singer, are leading features of a good show at Proctor's Newark Theatre. Sunday concerts will be given, as usual, at all the Proctor theatres in New York.

The Girl with the Auburn Hair returns to Keith's Theatre this week, after an absence of three years from New York. Who is she? is still a question. That she sings beautifully and that her part is handsomely staged theatregoers learned several seasons ago. Charles Dickson and his company will be another star feature at Keith's, appearing in a new sketch, by Brandon Hurst, called "A Pressing Matter." It is pathetic as well as humorous. Among the pathetic as well as humorous. Among the other numbers on the programme are Haines and Vidocq, Hodge, Hall and company in "Bill Blithers, Bachelor;" "Faust," as danced by La Troupe Fantastique; Ascott and Eddie, acrobatic dancers; the St. Onge Brothers, comic cyclists; Ouda, the Parisian trapeze performer, and Dorothy Kenton, the girl with the banjo. The biograph will show some remarkable pictures of the French Revolution. in "The Second Mrs. Parling" is well begun.

This week will be made notable at the Circle Theatre by the return of Vesta Tilley | the Security Savings Bank, to the vaudeville stage. She played for two weeks earlier in the season at Mr. Williams's vaudeville theatre in Brooklyn and was an unrivalled attraction. The and was an unrivalled attraction. The Circle's programme for to-morrow includes, besides Miss Tilley, the Boston Fadettes, twenty women musicians; Prelle's talking dogs; William Gould, comedian; Herbert Brooke, "The King's Magician;" Lew Bloom and Jane Cooper in their newest skit; Wynn Winslow, soprano soloist; Fisher and Wacker, Tyrolese singers, and Chalk Saunders, the cartoonist

Margaret Gast, the woman cyclist who made a world's long distance record awheel, will ride at Hurtig & Seamon's Music Hall this week, challenging all amateurs to compete with her. She will race with the crack team of the Century Road Club of America. Other features of the week's bill are Cole and Johnson, the colored composers and singers; Hal Godfrey & Co., in a comic sketch; Falke and Semon, musical comedians; Josephine Sabel, the comedienne; Adamini and Taylor, the minstrels; Galletti's monkeys; La Belle Blanche, Gates and Nelson on revolving globes, and Martine and Balmo. There will be a matinee at this music hall every day, beginning on Monday, Feb. 8. Mabel McKinley will be the star during that week.

Tony Pastor's Theatre offers, among other attractions this week, Lavender and Tomson in "A Touchdown." Ward and Curran in "A Terrible Judge," Fiske and McDonough in "Brocky's Temptation," Irene Franklin, the comedienne; the Pantzer Trio in "A Gymnast's Parlor Amusement," Mme. Olive, the juggler, and Harding and Ah Sid in "The Clown and the Chinaman."

The Cherry Blossoms will entertain the patrons of the Dewey this week.

A striking group has been added to the World in Wax at the Eden Musée. It pictures the sacrifice of a young Indian widow at the funeral pyre of her husband.

Laloo and Lala, the double wonder, is still the main feature at Huber's Museum. Other marvels and novelties are shown, including Uno and her ladder of swords.

Sunday concerts will be given at the Grand Opera House, the Victoria, the New York, the American, the Circle, the Harlem Opera House, Hurtig & Seamon's Music Hall, afternoon and evening; the New Star, the Metropolis, the Third Avenue, the Dewey, Huber's Museum and the Eden

The Brooklyn Theatres. Marie Dressler, assisted by Walter C.

Kelly and other actors, will appear at the Orpheum this week is a musical travesty of "Sweet Kitty Bellairs." She calls it "Sweet Kitty Swellairs." Valerie Bergere and her company remain for another week. They will play a sketch named "Jimmie's Experiment." Some of the other attractions are: Riccobono's horses, the five the Lucas European acceptate: James T. tions are: Riccoond's horses, the five De Lucas, European acrobats; James T. McDonald, comic opera comedian; Will H. Murphy and Blanche Nichols in "From Zaza to Uncle Tom;" Mayme Remington and her "kicks," the Village Choir Quartet and the Tanakas, wonder workers from Japan. There will be a concert at the Orpheum to night.

"Peggy from Paris" comes to the Amphion this week. It is the musical comedy which ran so long at Wallack's earli er in the season and in which George Ade satirizes the conduct of some Americans toward foreign artists. Peggy is an American girl who on the Parisian stage is known as Mile. Fleurette Caramelli. It is a lively, pretty and melodious piece.

"A Chinese Honeymoon" is the play of the week at the Montauk. It is at 11 one of

The bull has long since died, and meny of the witnesses have passed away, out "Our New Minister," the pastoral drams reach of the courts. The suit was originally.

Ryer wrote long after "The Old Homestead," is announced as the attraction at the Grand

"The Way of the Transgressor" will be presented at the Columbia to-morrow. It is a comedy-drama with an infusion of vaudeville specialties.

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Bartley Campbell's best play, "The White Slave," will hold the stage at the Park Theatre.

J. K. Murray goes to the Folly Theatre in Dion Boucicault's famous Irish drama, "Arrah-na-Pogue." It is a fine production, with several handsome stage pictures.

Lottie Gilson and Billy Hart in "The Fly Flirt" remain as the stars at Watson's Cozy Corner. There will be a benefit matinee on Sunday, Feb. 14, at this theatre for the widow and children of Assistant Foreman George Gibson of the Fire Department, who was killed at the Bliss fire.

The Tiger Lillies will appear at the Star Theatre this week.

"A Little Outcast" is booked at the Novelty. It tells the story of a plucky child. There are many pleasing musical

"Hearts Adrift," a popular melodrama, is offered for the entertainment of the Gotham Theatre audiences.

The Spooner stock company will finish its third year in Brooklyn at the Bijou Theatre this week. The play chosen for this anniversary occasion is "The Captain's Mate," a four-act comedy. Miss Cecil Spooner will have the leading part and will introduce some songs and dances.

The Behman show will be the entertainment of the week at Hyde & Behman's Adams street house. The Russell brothers are its stars. They will play George M. Cohan's little farce, "A Romance of New Jersey." Felix and Barry will appear in "The Doings of Johnny Jones." The Rossow Midgets are on the bill, too. A concert will be given at this theatre to-night.

The Thoroughbred Burlesquers will spend the week at the Gayety.

The stock company at Payton's Lee Avenue Theatre will play "Davy Crockett," Frank Mayo's frontier drama. Etta Reed Payton will have the part of Eleanor Vaughn. Florence Gear will sing a song in the course of the performance.

MANY BANK WRECKERS THERE, New Hampshire's Record of Financial Troubles for Ten Years.

NASHUA, N. H., Jan. 80 .- More banks have been looted in New Hampshire, in proportion to its size and population, than in any other State of the Union.

The latest name to be added to the long roll of bank wreckers is that of John Goggin of this city, who has confessed that he has embezzled from the Nashua Trust Company and whose stealings it is believed amount to \$100,000. Goggin was treasurer of the trust company, a leading business man; a golfer and a general good fellow. He declares that he has not profited by one cent of the missing money, but that he made the mistake of letting a friend have money on unsecured notes, and when he found it was gone endeavored to retrieve his error and make good the loss by specu-

He was a warm friend of Cashier Charles . Morrill of Manchester, who fled to South America when the National Bank of the Commonwealth in that city went under in 1894. The crash after Morrill's flight resulted in sending Dr. J. C. Moore, for many years one of the best known financiers

in New Hampshire, to State prison. With the Commonwealth Bank in Manchester went the New Hampshire Trust ple's Fire Insurance Company. Dr. Moore was held responsible for the wreck of all these institutions.

these institutions.

A year later Frank McKeen, cashier of
the Indian Head Bank of Nashua, embezzled \$100,000 and fled to South America.
Fortunately the bank stood the strain and did not go under. Then Isaac Abbott wrecked the Dover National Bank and shot himself.

himself.

Dover caught it again soon after, and Harry Hough, cashier of the Cocheco National Bank, is now serving a sentence in the jail at Manchester.

President Eastman of the bank at Berlin is recorded accept the bank at Berlin is recorded accept the bank at Berlin is recorded. is now under arrest, charged with juggling with the funds of that institution, and is awaiting trial.

Other banks that have gone to the wall

within a few years are the Alton Savings Bank of Alton, the Cooper Savings Bank Bank of Alton, the Cooper Savings Bank of Dover, the Connecticut River Savings Bank of Charlestown, the Contoccook Valley Savings Bank of Peterboro, the Epping Savings Bank of Peterboro, the Public Guarantee Savings Bank of Newport, the Rochester Savings Bank of Rochester, the Belknap Savings Bank of Laconia, the Keene Guarantee Savings Bank of Laconia, the Keene Five Cent Savings Bank of Keene, the Mechanic Savings Bank of Nashua, the Milford Savings Bank of Milford and the Sullivan Savings Instituof Milford and the Sullivan Savings Institu-

Millions of dollars have been lost by the people of New Hampshire through the failure of these institutions. Some of them now refuse to trust their money to State So far as the State banks are concerned

however, there is hope for improvement. More stringent and modern banking laws have been passed, and proper examinations are now made; but it will be a long time before the State recovers from the financial disasters of the past ten years.

THIS LAWSUIT 21 YEARS OLD. It Is Over a Bull That a Railway Train in Missouri Killed. From the American Legal News. The famous case of Thomas E. Sublette

against the Iron Mountain and Southern Railroad Company for injury to a bull, which has been in all the courts of Missouri since its institution, over twenty years ago, came up again at Clayton. It was presented to Judge McElhinney of the Circuit Court in the form of documentary evidence, and was taken under advisement by him. Twenty-one years and one month ago

Mr. Sublette obtained judgment in a Justice of the Peace court in Adair county for \$75. The suit was brought to recover damages to a young bull belonging to the plaintiff which was struck by an engine of the railroad The railroad company took an appeal to the Circuit Court of Adair county, where the suit was dismissed.

After the dismissal from the Circuit Court in 1888, Mr. Sublette took it to the Supreme Court of Missouri, which transferred it to the Kansas City Court of Appeals. This body sent the case back to the Adair county circuit, where a new procedure was begun to recover the amount of judgment given by the Justice of the Peace court.

In 1894 the case was transferred from Adair county to St. Louis county, and from Clayton it went to the St. Louis Court of Appeals. It was sent back for retrial on reversal of

An execution was issued, an injunction was taken out to stay the execution, which was also taken to the Court of Appeals, and which was sustained. A new suit was then brought on the original udgment, was mistried once and was brough

back into court again by Judge McElhinney granting a new trial.

The matter of granting a new trial was also taken to the higher courts and sustained. This was the proceeding which brought is up to Oct. 30.

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